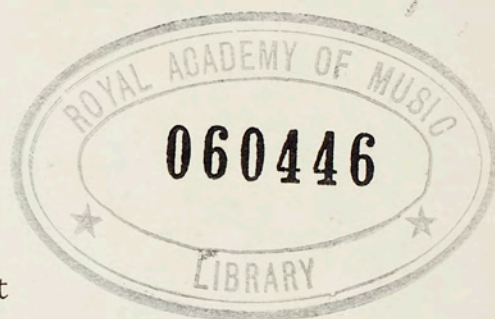




The Slur or Couplet of Notes

in all its Variety, its Interpretation
and Execution

A Lecture by
TOBIAS MATTHAY



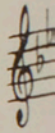
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At one of the Teaching
some ten years ago, I
certain Slur-marks in
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This opened up what
Slur-marks—what
and how they should
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Hence the present little
as a lecture at the Royal
since been repeated and
been asked to publish
its necessary final re-

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PREFACE

At one of the Teacher-course Lecture lessons at my School, some ten years ago, I was asked to decide the "reading" of certain Slur-marks in Mozart's Fantasia in C minor:

EX. 1



This opened up whole vistas of questions with regard to Slur-markings—what they meant, *how* they should sound, and how they should be executed—the question of their *musical* significance, and that of their *technical* reproduction. Hence the present little monograph. This was first delivered as a lecture at the Royal Academy in October 1916; and it has since been repeated at various times and places. I have often been asked to publish it, but until now could not find time for its necessary final recasting.

In my own teaching practice I constantly find that the consideration of the points here touched upon is found vastly illuminating to the pupil. In the rare case of the genius pupil all such details of music-structure may often (but not always) be felt correctly, instinctively, but even here analysis on the lines indicated is found greatly stimulating; and it is helpful not only to the pianist but also to any other performer, and to the would-be composer.

The last section, that on the "hidden" slur, is the most important of all. Here no indication whatever is given by the composer as to the slight inflections of Tone, Duration, and Time needed to make clear the substance of the music. Yet without such clearness of shape, no feeling can possibly be adequately expressed. It is here that the pupil—and artist—needs constant reminder. Actual demonstration at the keyboard is certainly the preferable way, but I have tried to suggest the needed interpretational inflections by means of somewhat elaborate markings. At first sight these markings may seem rather clumsy; but it will be found when they



are (as they should be) translated to the keyboard, and applied with some modicum of musical common-sense and nous, that they can be very suggestive and helpful.

I do not expect every reader to agree with all the suggested indications of performance marked in the numerous examples given. On the contrary, disagreement would make me rejoice, since it would prove that there has been some thought on the matter. For my purpose is not to insist on any particular details of "reading", but to try to make my listeners musically more alert and understanding.

TOBIAS MATTHAY.

Haslemere, Surrey.

September 1927.

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A true form of respect
The tie-slur, and the
The tie-slur with dot
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The technique of
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The Acciacatura—a
The rapid Mordent
Slur-successions wit
Slur-inflections on a
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ON THE INTERPRETATION AND TECHNIQUE OF

THE SLUR OR COUPLET OF NOTES

By TOBIAS MATTHAY

By the term "slur" I mean that particular expression-mark, a little curved line placed over two dissimilar notes,

Definition of the term. forming them into a *Group of two*—or couplet, and carrying with it certain inflections of Tone, Duration, and Time; and including quite a surprising variety of musical effect and application. But the

term "slur" has been used very loosely, and has often been applied to those extended curved lines carried over quite a number of notes, lines sometimes implying legato, but at other times used solely to indicate the duration of a phrase or section. The term "slur", moreover, has sometimes been applied to the little curved line forming a tie, bind, or "liaison" as the French term it, between two similar notes.

Now, it is not at all my purpose to enter into these last matters to-day; but before considering the *slur proper*, I cannot withstand the temptation to try to impale a few fallacies on these points.

To begin with, I should like to warn students that the extended curved line, which the old Masters almost solely used to indicate a *legato*, has come to bear a far more definite significance in modern editions than was intended in the old days. The extended curved line is to-day used in the sense of a *phrase-line*, and now indicates the beginning and end of a musical strain, even when the constituent sounds may be non-legato, or broken up. Probably it was JOACHIM RAFF who was the first to apply the slur-line in this modern sense of Phrase-definition. But always remember that before this it was quite loosely used. The end of the line did not at all necessarily indicate the extent of a phrase or musical unit.

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Academy
of Music
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For the most part it was used merely as a legato mark; but, not efficiently even in this sense, for the end of the slur-line, at that time, did not necessarily indicate the end of the *legato*. Very often the line extended only over each bar, individually, for it was supposed to weaken the visual effect of the bar-line, if the legato-mark were seen going across it! We must bear all this in mind when playing from old editions, or from modern editions, when these have been kept slavishly to the original markings, and we must certainly not clip our phrases into bits, from our attributing a different sense to these markings than was intended by the composers themselves.*

Surely it is wrong to "keep to the text" when the text does not represent the message and spirit intended by the composer? Our task, as performer, in fact, is never to play *as the music looks upon the paper* (at best it is sure to look wrong, and all upside-down!); but our task as performer is to try to play as we imagine the composer meant the music *to sound*. Let me give you an example of this kind of true vandalism—the misinterpretation of music which arises if we play according to the very marks recorded by the old Masters, and which now misrepresent them on paper: (The theme from Beethoven's Variations in F was here played as marked in the text, and then with its true phrasing.)

EX. 2

b) Should be unbroken:



Coming now to the curved line placed between two notes. In the first place this can mean one of *two* things; since it can denote either a tie (or bind), or may denote the true "slur" mark in its definite and restricted sense, as a mark of expression.

*It is sheer folly to reproduce these old markings in modern editions, which now mean something quite different. Yet we hear and see supposed "musicians" (in their pedantry) insisting on this very thing—for fear of "disrespect" to the old Masters!

As to the tie or fusion
The Tie. Consequence
I am often asked

Here there can be
true function of
Hence, if you find
this dot is a sign
nothing can possibly
settles that question
Now do not confuse
with another one

Still greater confusion
pose that a dot is
fore essential to
point.

Realize that a dot
the duration of the
influence the work

*As a matter of fact
tie when it is placed
not when it is placed

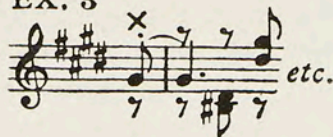
tie, and b) STERNDALE BENNETT
to indicate the

† I have also seen
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‡ The dot in this
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appearing earlier than

As to the tie or bind itself, there seems a good deal of confusion in some minds. For instance, in Liszt's *The Tie*. Consolation No. 6, where we find a bind over two identical notes, but with a dot over the first note, I am often asked: "Is this a tie, or not?"

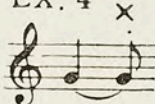
EX. 3



Here there can be no confusion, if only you remember the true function of the tie-sign, viz., that it is a *sign of continuation*. Hence, if you find a dot over the *first* note, bear in mind that this dot is a sign of *dis-continuation*, and therefore that nothing can possibly be *continued*, or "tied" from it. That settles *that* question once for all!*


Now do not confuse this marking (the dot on the *first* note) with another one, and that is with the dot on the *second* note:

EX. 4





Still greater confusion of mind has prompted some to suppose that a dot thus placed contradicts the tie! † It is therefore essential to put on record the common-sense on this point.

Realize that a dot placed over or under a note can only affect *the duration of that particular note*. ‡ It does not (or should not) influence the way a note is *sounded*; hence such dot, placed

*As a matter of fact, it is generally agreed that the slur-curve is only a tie when it is placed between the *heads* of the two notes concerned and not when it is placed over the ends of their stems. Thus a)  is a

tie, and b)  is not.

STERNDALÉ BENNETT tried to introduce the mark  in place of the  to indicate the bind or tie, but it has not been adopted.

† I have also seen this fallacy recorded in an "instruction" book—one hopes by a slip of the pen! I have even had to argue this point with a musician, and was told that it was merely my purpose "to ride roughshod over everyone's pet convictions"!

‡ The dot in this position applies to the time elapsing *after* the commencement of the sounding of the note, and therefore such dot cannot affect the question of key-descent at all; nor can it possibly affect any note appearing earlier than that!

over the second note, can certainly not influence an *earlier* note; nor can it, therefore, affect a *tie-sign* coming from such previous note.

Common-sense, therefore, proves to us that as a Staccato-mark over a note cannot detract from the full value of any preceding note, neither can it do away with a tie-mark as a tie or bind when placed over the *second* note.

Moreover, in modern editions we sometimes find dots placed over the end-note of a true slur—so as to ensure that that note is not fully sustained, but is shorn of some of its duration-value:

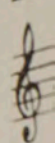
EX. 6



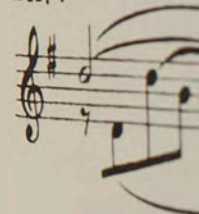
If a dot thus placed could mean a staccato-ing of the *preceding* note, why then put a bind-mark at all? *

Also I am often asked: "Is it a tie or not, when there is an enharmonic change between the two notes concerned?" In this instance the *ear* is the ultimate arbiter—when combined with common-sense! Music does not consist of signs on paper, but always consists of *actual sounds*. As an enharmonic change implies the same sound on the Pianoforte, and since the *first* sound lasts fully and altogether *up to* the second sound, a bind placed between the two must render these two notes continuous; and the second should not here be re-sounded. The enharmonic change, of course, gives us two different notations for the same sound, and causes us to begin the sound with one mental impression as to its harmonic significance, and to quit it with another. For instance, we can start a sound-combination as an augmented

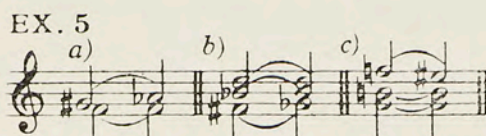
*One argument brought forward in this connection is that Beethoven, in the slow movement of his Op. 110, to denote the "*Bebung*", did place a dot over the second note. Now, even supposing that Beethoven himself did really notate the effect thus, nevertheless a faulty notation on his part (which I doubt) does not alter the common-sense of Notation; it would merely prove once again that even the great Masters have often falsely notated their meanings. As a matter of fact, in an old copy I have of Op. 110 there are no dots whatever, only ties, but with substitution of fingers. (See also page 28.)



EX. 7



second, and leave it as a minor third, and *vice versa*; or we can change a minor sixth into an augmented fifth; or a dominant seventh into the chord of the augmented sixth, etc:



(This was illustrated at the Piano and Blackboard.)

The sound from the piano is precisely the same, but our inner ear (our imagination) actually alters the sound, although the instrument shows no physical change.*

Again, I am asked to explain another point. Should a *held* note be resounded when another voice moves upon the same note thus already sounding? Here again the ear decides the matter. Unless you do resound the note at the Pianoforte, there is nothing to apprise one of the fact that the lower voice is crossing on to the domain of the upper voice. Obviously, therefore, it is best here to resound the note, which must then be held on, so as to *continue* to the full duration of the previously begun long note.†



(This was illustrated by examples at the Pianoforte.)

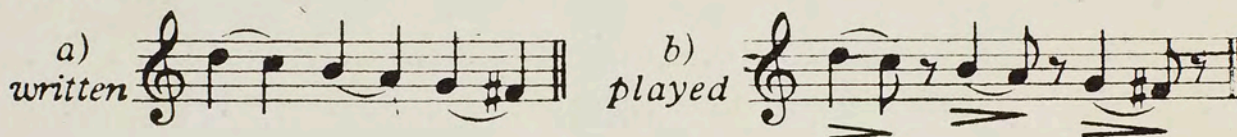
* As a matter of fact, some little while back an investigator assured me in this connection that he had proof that the listener does actually *alter the tension of his ear-drum*, according to the sounds he fancies he hears, and that he does thus actually sharpen or flatten sounds, in a measure—a suggestion which opens up boundless possibilities! What a fine excuse for someone playing out of tune—all he has to do is to tell the listener: “Oh, you sharpened your ear too much!”

†At the Organ the case is different, since the note is here fully sounding all the time.

Now, at last coming home to our subject-matter of to-day, that is, to that sign of expression, the "slur" proper. The slur proper. proper in its most restricted sense—of the slur line between two dissimilar notes, there are quite a number of points to be considered. "Things are not always as they seem!" This slur-mark between two *dissimilar* notes may, to begin with, denote two quite opposite things, tonally. That is: (1) it may prove to be an ordinary, natural or real "slur"; or (2) it may be precisely the opposite thing, the "inverted slur", as I will call it.

Now, the real full-blown, natural or ordinary slur implies three things: (1) It implies a *legato* from the first note to the second; (2) it implies a *decrease* of tone to the second note; and (3) it means that the second note should be considerably shorn of its duration-value—it should be played more or less staccato:

EX. 8



Let me play you a few bars of a SCARLATTI Sonata, first without slurs and then with some "ordinary" slurs inserted. You will realize that to play the piece *solely staccato* or *solely legato* will not do at all! This at once proves how important is the due appreciation of the force and potentiality of the slur, or couplet, as a means of expression, both from the composer's point of view and the player's. Needless to point out that the old Masters (such as Scarlatti) rarely noted such effects in their text; as they also often omitted to notate the ornaments so much required in their music. The precise places where all such means of expression are musically due are in this case left to the common-sense and musical insight of the player.

(Scarlatti Sonata in G minor. Suggested performance—the text has no directions as here written.)

EX. 9



EX. 9—contd.



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EX.



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EX. 9—*contd.*

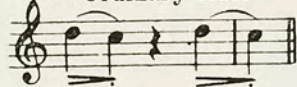


The second rule, with regard to the decrease of tone, however, does not always hold good; on the contrary, the second note is sometimes played the louder of the two, and this forms the “inverted” slur, as I have named it. Here one can take it as a rough-and-ready rule that it is a “natural” or ordinary slur (with a decrescendo) unless the *second* note is written as the longer note. Thus:

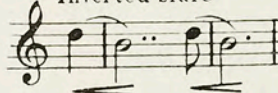
(Blackboard and Piano.)

EX. 10

a) ‘Ordinary’ slurs



b) ‘Inverted’ slurs



Note that the accent remains on the *first* note, no matter whether this first note occurs on an accented or unaccented portion of the bar, provided this first note is *at least as long* as the second note. Whereas, it becomes an “inverted” slur when the second note is the longer of the two, the accent then falling upon the second note.

Now, we sometimes find a dot placed over the second note of the slur; while this does not transfer its meaning to the first note (as I have already explained), I find, however, that such dot is often exaggerated into a *staccatissimo* by the inexpert player. But, as I have so often insisted, the actual *duration* of

every short note must always be most carefully considered *musically*. That is, every staccato dot, or even dash, must not be played indiscriminately *staccatissimo*! Indeed, you will find that it is comparatively rarely, in playing, that we do require a real *staccatissimo*—which would mean “without duration”. On the contrary, most staccato-marks must be interpreted as *tenuti*, of lesser or greater shortness.* Indeed, if great care is not given to the duration of the short end-notes of “slurs” much ugliness and unmusicality may arise—unmusicality of a quite avoidable nature. Particularly must one be careful in slow movements. In a slow movement you will find (as a rule) that the end-note of a slur is *less* short than in a quick movement. For instance, the inexperienced player often plays such end-notes too short, thus:

EX. 11 Adagio



(The absurd effect of end-notes played too short was here illustrated at the Pianoforte.)

Coming now to the Technique of the slur: The first note of a true slur is almost always played by “Weight-touch”. You will remember that the muscular support of the arm (usually the whole arm) is allowed to lapse more or less during the course of key-descent for thick tone, thus prompting the fingers and hand into giving their necessary exertions, the whole triple combination being

The
technique
of the
ordinary
slur.

*It is interesting to note, in this connection, that the Pianoforte is almost the only instrument where a true staccato is possible of attainment. Moreover, we can only obtain a true staccato provided we allow the key to *rebound* after the tone-production is completed. Staccato can also be given on the Drum, by applying a hand to its surface instantly after sounding it. A pizzicato is another example. But a bowed instrument, or wind instrument, or voice cannot give a true staccato. Therefore, also, in trying to imitate “string” and “wind” effects, etc., on the Pianoforte, never play any of the notes really staccato, but always give them a certain duration, however short they are supposed to be.

The reader is here referred to the chapter on “Duration” in my “Musical Interpretation” (Joseph Williams).

carefully timed and adjusted musically, for each note that supreme law of musical effect through which means the mechanism, before and during attention, muscularly,

But the mistake so often is in its second note. “passing-on” touch, of this, a second *indication* often wrongly delivered almost an accent, or intended soft note required.

I had a pupil at the be brought to play that instead played it with him time after time, fault instantly. But he his slurs again all dri piano.] It became a fault each coming slur, and part! One hopes that humorous side of the the centre of merriment led, as so often the case.

Now here is a point bear in mind Avoid a fault, or “the Fear-motif”. such a caution, insist on his uppermost in his mind.

*For instance, in this correct musical effect, and to the sensation of the motif in view. Recall the saying of Mar youth: “To avoid evil the wrong thought; the cure

carefully timed and adjusted to the necessities of the key, musically, for each note. Never forget, in the meantime, that supreme law of technique—to watch for the required musical effect through close attention to “key-resistance”, which means the mechanical resistance the key itself offers us, before and during descent—in short, through giving attention, muscularly, to the resistance of the *moving* key.

But the mistake so often made in the execution of the “slur” is in its *second* note. This should be played by so-called “passing-on” touch, so as to render it soft enough. Instead of this, a second *individualized* tone-producing impulse is often wrongly delivered upon this second note, thus giving it almost an accent, or even a violent accent in place of the intended soft note required in this first form of the slur.

I had a pupil at the R.A.M. years ago who could not be brought to play that second note softly enough, but always instead played it with an accent. I explained the process to him time after time, and he, of course, then corrected the fault instantly. But he invariably returned with the ends of his slurs again all driven off as before! [Exemplified at the piano.] It became a favourite joke with the class to watch for each coming slur, and the ensuing “conversation” on *my* part! One hopes that the pupil in the end did realize the humorous side of the case; but in his very anxiety not to be the centre of merriment, and *not* to commit the error, he was led, as so often the case, all the more surely into it.

Now here is a point which teachers and pupils must always bear in mind—the psychological effect of repeating a fault, or calling attention to it. The more a fault is *feared*, the more surely will it recur. In such a case, the only cure is the natural one.

While showing the pupil *how* to make the correction, insist on his always keeping *the musical-sense (or purpose) uppermost in his mind*.*

*For instance, in this case insist on his really very much *wanting* the correct musical effect, and then insist on his really giving his mind fully to the sensation of the *moving* (resisting) key with that musical wish keenly in view.

Recall the saying of Matthew Arnold's which much impressed me in my youth: “To avoid evil thoughts, it is of no use trying *not to think* the wrong thought; the cure is to insist on thinking *other thoughts*”!

After all this, let me point out the proper way to obtain this precarious soft second note of the first form of slur.

The technique of the slur-end note. After playing the first note by weight as directed, all unnecessary effort upon that key must instantly disappear, and only enough pressure or weight should be allowed to remain on the key-bed to keep that key depressed; and this light weight simply "transferred" to the second note, and thus causing it to sound softly, constitutes a case of true "passing-on touch". Note that no separately provided *basis* is here supplied for the second note; on the contrary, the sound is produced by carefully *timing* the cessation of the work of the finger which, until the second note is required carries the light weight, and thus keeps the note down. In short, it should be the *cessation* of this first-used finger's work that should prompt the second finger into its required (very gentle) action. Here we have a perfect analogy in the ordinary act of proper and respectable *walking*! Moreover, we cannot succeed in thus properly playing the last note of the slur (nor for that matter the first note either!) unless we accurately obey the laws of Forearm-rotation—that is, of forearm-rotative action and inaction. Inaccuracy in this respect is inevitably fatal when dealing with so delicate an effect as the second, soft note of a slur.*

Here we see, again, how we cannot really fully consider the production of *any* musical effect, even so simple a one as this of playing a simple slur, without being compelled to consider *all* the main principles not only of Technique but also those of Interpretation—or of "Psychology", to use a high-sounding but nevertheless appropriate term in this connexion.

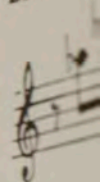
*If the forearm is in the least rotationally "held"—fixed—(or, in other words, maimed) you will simply fail to sound that second note at all; and such failure will then prompt you into the worse error of playing it with a jerk, or jump or kick. I have fully gone into the bearing of the principle of forearm-exertions and relaxations, rotatively, in my "Child's First Steps" and in the "Nine Steps towards Finger-individualization" and elsewhere, so will not do more here than to remind you of its ever-exceeding importance, if you would succeed in expressing such musical sense as you may possess.

"The Child's First Steps" (Joseph Williams); "Nine Steps towards Finger-individualization by means of Forearm Rotation"—a summary in four pages (The Anglo-French Music Co.).

We will now take the
this I call
Here the
instead of
our Mozart

The
inverted
slur.

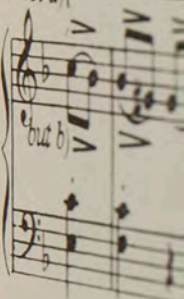
EX. 12



When the accent is
the couplet, then the
longer of the two, as a
"inverted" slur ma
notes are of equal
musical instinct and
passage from the op
Op. 31. All the notes
of even time-value.
all be played as "r
notes and the sec
the effect would be
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EX. 13*

Not a)

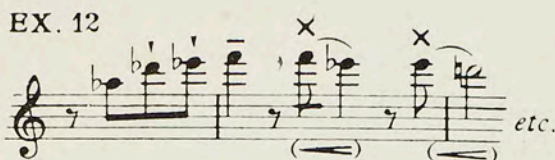


*Please remember the
in performance. They
as examples of Music-

Schumann's Nov
of real and inverte
composer's text giv



We will now take the reverse aspect of the couplet of notes; this I call the "inverted" or "reversed" slur.
The inverted slur. Here the accent comes upon the second note, instead of upon the first. Here is an example from our Mozart Fantasia:



When the accent is meant to come upon the second note of the couplet, then this second note is usually written as the *longer* of the two, as already pointed out; but this effect of the "inverted" slur may nevertheless be intended when both notes are of equal value. Here one must rely upon one's musical instinct and experience. As an example, let us take a passage from the opening of Beethoven's Sonata in D minor, Op. 31. *All* the notes are here slurred in couples, and they are of even time-value. Therefore according to rule they should *all* be played as "natural" slurs—with accents on the first notes and the second notes cut short in their duration. But the effect would be most mechanical. Musical sense, however, will tell you that some of these couplets should instead be played as *inverted* slurs. Thus:



*Please remember that all these inflection-markings are delicate and subtle in performance. They must *not* be played as examples of Inflection, but as examples of Music-sense!

Schumann's Novellette in D, No. V, has a similar contrast of real and inverted slurs in its last Episode, although the composer's text gives only a hint of such required perversity.

EX. 14 Not fast



*I use the doubled slur-mark to indicate super-legato (legatissimo) inflection.

And here is a much misinterpreted passage from Chopin's E major Etude:

EX. 15 CHOPIN, from STUDY in E, Op. 10



This passage is usually misplayed, even by quite fine artists. They seem to be misled by the semiquaver stems being grouped together in twos, and therefore take the passage accented against the bar-rhythm! Obviously, if that had been Chopin's intention (a true slur, with the accent on the first note of the couplet), he would have written the initial chord as a quaver and not as a semiquaver! The above surely is the correct version—a most interesting bit of rhythmical life, instead of what would otherwise be a mere

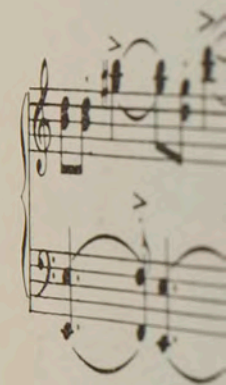
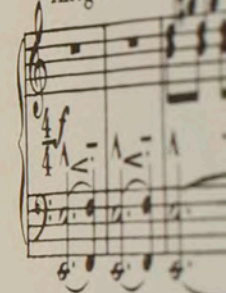
banality, of which Chopin was in be begun with a slight attack-phrase—therefore against the "inverted slur" accentuations rubato each time, thus swinging with the last note, and thus in

By the way, I find it easiest sixths of each couplet (as mentioned above example, taking the "outside" note of the two from the outside to inside note along the keyboard between on other occasions.

In our Mozart Fantasia inverted slur, although a

EX. 16

Allegro



(The lecturer here played Chopin and Mozart illustrating inverted slur-forms.)

Brahms offers us a couplet. In his Waltz every form of slur. As contrasts between the natural take, for instance, No. again, No. 4 of these V

banality, of which Chopin was incapable. The passage should nevertheless be begun with a slight attack-accent on the first note of each one-bar phrase—therefore against the bar-rhythm, but set right by the subsequent “inverted slur” accentuations; and helped also by a slight “leaning” rubato each time, thus swinging the phrase emphatically to its climax with the last note, and thus its hectic mood!

By the way, I find it easiest to encompass the legato between the two-sixths of each couplet (as marked by Chopin) by the device noted in the above example, taking the legato each time from the “inside” note to the “outside” note of the two successive sixths of the first couplet, and then from the outside to inside notes of the next one thus: 2·3, 3·2; and sliding along the keyboard between couplet and couplet. It is a device useful also on other occasions.

In our Mozart Fantasia we meet with another form of inverted slur, although again this fact is not noted in the text:

EX. 16

Allegro

(The lecturer here played these excerpts from Beethoven, Schumann, Chopin and Mozart illustrating the contrast-effects of the natural and inverted slur-forms.)

Brahms offers us a great field for contrasts in the slur or couplet. In his Waltzes, for instance, you can find almost every form of slur. As some further examples of such contrasts between the natural slur and the inverted slur we will take, for instance, No. 6 of the Waltzes (the second part), and again, No. 4 of these Waltzes:

EX. 17 BRAHMS, from WALZER, No. 6
Vivace (ma non troppo)

Thus:

not: etc.

or Ped. P P P P P P P

(This was played first with all the slurs treated as "real" ones, and then again with the obviously required contrasts between real and "inverted" slurs.)

a)
EX. 18 WALZER, No. 4
poco sostenuto

f etc.

And again b)

f più f etc.

P P

Chopin also strongly felt the value of the slur device. Here are a couple of examples from his Mazurkas, of inverted slurs contrasted with ordinary ones:

EX. 19 CHOPIN, MAZURKA A MINOR
Lento, ma non troppo x

p etc.

EX. 20 MAZURKA B

3/4 pp

Moreover, we often
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accent is
of the fi
excess of
for the ac
balances
for brilli
ensured

of the more usual w
Applying this metho
sharp, brilliant, yet
final note. I will ag
Fantasia:

EX. 21 Inverted S

4/8 p

To acquire the light
required for all light
to do some work at
of my "Relaxation"
(The "throw-off" and

Chopin's Mazurka
example of the slur
accented ending; a
* "Relax

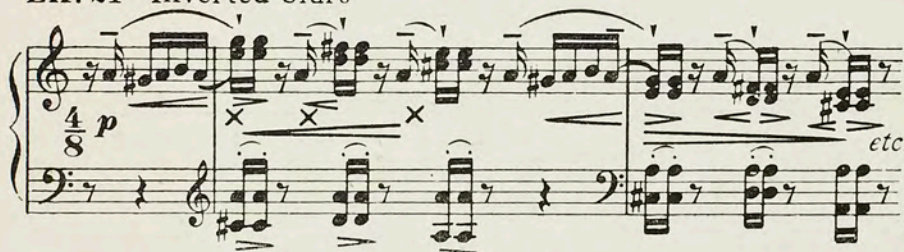
EX. 20 MAZURKA B MINOR



Royal
Academy
of Music
Library

Moreover, we often find the inverted slur with a comparatively violent accent on its final note. This sharp accent is here obtained by allowing the exertions of the finger and hand to be considerably in excess of the degree of arm-weight used as a basis for the action—in fact, the *exertion* here quite out-balances the *weight*. It is a device often required for brilliant, light passages. This lightness is ensured by using only forearm-weight in place of the more usual whole-arm weight more or less released. Applying this method to our couplet, we thus achieve the sharp, brilliant, yet light character of effect needed for its final note. I will again quote an example from our Mozart Fantasia:

EX. 21 ^{*)} Inverted Slurs



To acquire the lightness of arm here in question, and also required for all light speed passages, it will be found effective to do some work at the Test-exercises given on pages 27-32 of my "Relaxation Studies".*

(The "throw-off" and "kick-off" Exercises were here illustrated at the Piano.)

Chopin's Mazurka in B flat, Op. 7, also affords an excellent example of the slur (or couplet) with this somewhat forcefully accented ending; and he contrasts therein this *staccato*-

* "Relaxation Studies (Bosworth & Co.)."

accented form with the more ordinary *tenuto* form of inverted slur. I will now play you an excerpt from this early Mazurka, in still further illustration of this sharp-ending inverted slur:

EX. 22 CHOPIN, MAZURKA Op. 7, No. 5



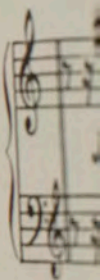
The couplet can also be reversed still further. In place of the form just considered, where the couplet consists of a note "legatoed" on to an accented *staccato* or *legato* note, we may have a sharp, staccato note first, followed by a *tenuto* second note, but without any legato between them. I will play you an episode from the Scherzo of my own "Sketch Book", No. II,* illustrating this couplet—of a *short* note on the accent followed by a syncopated *tenuto* note:

EX. 23 TOBIAS MATTHAY, SKETCH BOOK, No. 2, Op. 26



(Really, *two* inverted slurs, overlapping.)

* "Sketch Book", Book II, Op. 26, No. 6 (Anglo-French Music Co.).



A related effect to this is the repeated chord, with a strong

stress on the second one:



It is so frequently

The repeated Chord Couplet. used that it hardly calls for allusion here; ye such repeated chords (or octaves, or single notes) are so often supposed to be "difficult". There is, however, no difficulty whatever, provided the player does not forget to allow his first chord freely to rebound *instantaneously*. Obviously, the repetition of the chord will be rendered impossible if the slightest force is allowed to come to rest on the keybeds of the first chord. You cannot repeat the chord unless the keys are first allowed to rise again!

This is the fault that so often renders even so simple a passage as the opening of Schumann's Concerto a bugbear to some players!

EX. 24



Again, we have a further modification of the *staccato*-ending slur (or couplet) when, in place of the somewhat *violent* accent on the second note, which I have shown you, we have only a very slight accent, of the same nature. Indeed, in this case, there is *not* sufficient accent fully to contradict the prominence of the *first* note. Therefore, this really forms a half-way house between the ordinary (or "natural") slur and the inverted form just considered. Here we have just enough spice given to the second note to suggest the *real* place of the pulse. Mozart will again supply our illustration. Note that here we have the *natural slur* played against the time, yet with some hint of the real pulse.

In order to obtain the requisite brightness of effect here required, although the first chord should be played "by weight", the weight for this *first* chord should here again be that of the forearm weight only, in requisite degree, in place of the more usual *whole-arm* weight in greater or smaller measure. Moreover, the *last* chord (with its "kick-off" effect) should have the weight so light that the finger and hand-exertions suffice to drive the arm upwards, as I have already pointed out thus, from our Mozart Fantasia again:

EX. 25

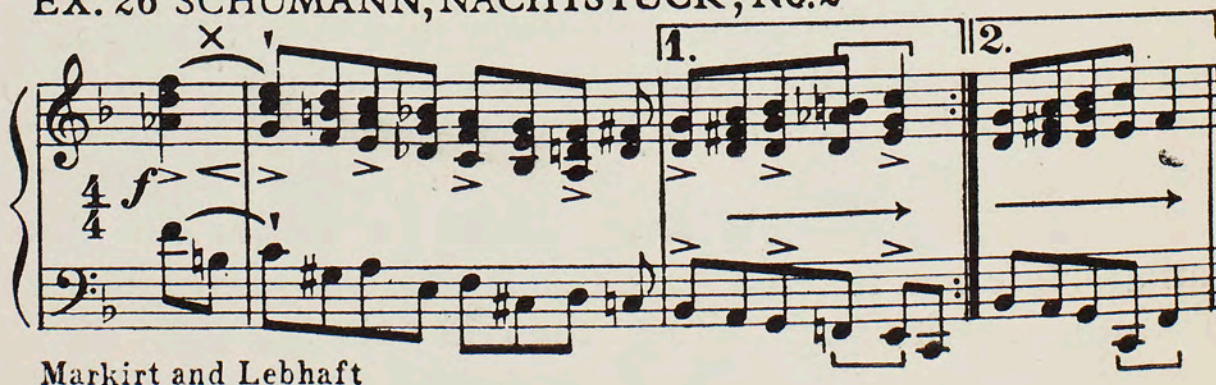


A Warning.—Constantly remember that the inflections of tone and duration, as suggested here and elsewhere, are of the gentlest, subtlest kind—notwithstanding the fact that on paper they necessarily must seem coarse and clumsy. Also see *Notes* under Examples 13 and 25, and on page 34.

Schumann's *Nachtstück*, No. 2, gives us a combined slur-effect of this nature, that is, an effect beginning as a true slur, but nevertheless ending with a rather violent "kick-off" accent—really both forms of slur combined in one!

Combined
slur-
forms.

EX. 26 SCHUMANN, NACHTSTÜCK, No. 2



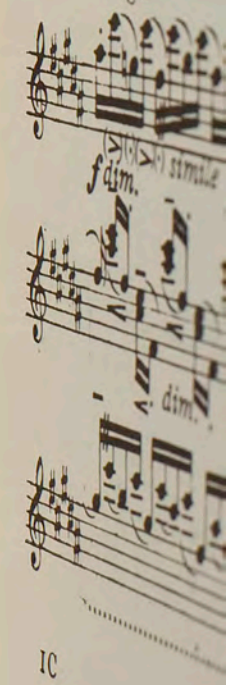
Markirt and Lebhaft

EX. 26—contd.



Less pointed than this
we can also
A specially the final note
delicate duration than
form of less tonal
cross-hoven's E
accent example of
slur. nevertheless
neatly and s

EX. 27 BEETHOVEN:
Adagio



EX. 26—*contd.*

Less pointed than this last comparatively keen-edged effect, we can also have a far more gentle effect. Here *A specially delicate form of cross-accent slur.* the final note should be given with slightly more duration than in the last example, and with rather less tonal accent. The slow movement of Beethoven's E flat Concerto furnishes an excellent example of this delicate cross-accent slur, which, nevertheless, allows the true pulse to be shown neatly and subtly:

EX. 27 BEETHOVEN: CONCERTO No.V
Adagio

We will now again call upon Brahms's Waltzes, to supply further illustrations of this "natural" (first) form of slur, but with its final note not so short-lived as usual. The effect here, although so different, is nevertheless closely related to the last one. See Exs. 28 to 32:

EX. 28 BRAHMS: WALZER No. 3



EX. 29 No. 9



EX. 30 No. 12



EX. 31



Notice, in this last V here again constant not quite ordinary sl a little weight and al Here, again, realize duration. Notice also of this waltz, perhaps in a measure upon th of eight bars. Real to be built up not of consist, instead, of one—a disorderly an bars:

(The first strain

The couplet is a lengths The remains "reversed" but with slur and as so of Scottish note leg snap. accent term a not matter!

The "Scottish s

We find an example 14, that beautiful m

EX. 32 (No. 15)



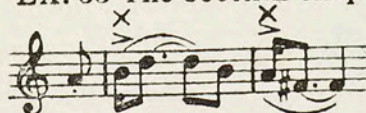
Notice, in this last Waltz, how the slur and inverted slur are here again constantly contrasted. The slurs, moreover, are not quite ordinary slurs here, for they require in this instance a little weight and also a little *waiting* on their final chords. Here, again, realize the omnipotence of the element of *duration*. Notice also how the haunting freshness and charm of this waltz, perhaps the most popular of all of them, depends in a measure upon the quite unusual rhythm of its first strain of eight bars. Realize that these eight bars may be said to be built up not of the usual four-bar phrases, but that they consist, instead, of a *three*-bar phrase followed by a *five*-bar one—a disorderly and yet orderly rhythm! Let me repeat these bars:

(The first strain of the A flat Waltz was here repeated.)

The couplet is also sometimes found with the relative lengths of its notes inverted; here the accent remains on the first note as in the ordinary slur, *The* “reversed” but with its second note held the longer of the two, *slur and* as so often with the “inverted” slur, *i.e.*, a short note *legatoed* on to a longer note, but with the *Scottish* accent nevertheless on the first. This we might *snap*. term a form of reversed slur—but the name does not matter!

The “Scottish snap” also comes under this heading:

EX. 33 The Scottish ‘Snap’



We find an example in the last movement of Beethoven’s Op. 14, that beautiful miniature but far too rarely played Sonata

in G.* We also find an example in his "Andante favorit" in F—which he had first intended to be the slow movement of the "Waldstein" Sonata. We find it also in Chopin's E minor-major Study, Op. 25.

The unusual effect of this second note, long but soft, can only be obtained by allowing the first note, as it were, to *bounce* or rebound on to the second note—the transition from the first to the second forming almost a *Glissando*. Hardly any weight, therefore, should be employed to sustain the second note; in fact, it should be sustained by the exertion only of the "small muscles" of the finger—not by those situated on the forearm and which usually have to be used during the act of tone-production.†

Let me here give you these three examples:

EX. 34 BEETHOVEN: Op. 14, FINALE

legg. ten. ten. ten.

p N.B. Held, but held very lightly!—merely remained on as it were!

EX. 35 BEETHOVEN: ANDANTE FAVORIT

f *p* (almost a glissando—
with substitution of finger)

*Is this because so few artists have the requisite sense of humour to deal with its frolicsome last movement?

†This immediate transition from the use of the "strong" muscles to the "weak" muscles of the fingers is a most far-reaching law of technique. The strong and weak muscles are *both* active during key-descent, but the weak muscles alone remain active during the subsequent holding. To acquire it, the sustained-notes exercise *practised rightly*, is a splendid test exercise.—See "Relaxation Studies", pages 106-7 (Bosworth).

EX. 36 CHOPIN: STUDY

The first movement of Op. 109, has a somewhat similar effect with alternating slur-ac-

EX. 37 BEETHOVEN

Moreover, unexpected to recognize that acciaccatura slurs of this nature, and with the accent us-

EX. 38

By the way, when learning the following sound the acciaccatura (3), slight playing thus have your sh-

EX.

EX. 36 CHOPIN: STUDY E min.,maj. Op.



The first movement of Beethoven's E major Sonata, Op. 109, has a somewhat similar effect, but at a slower tempo, and with alternating slur-accentuations :

EX. 37 BEETHOVEN: Op.109



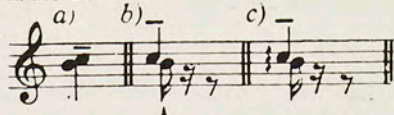
Moreover, unexpected though it may seem, you will now recognize that *acciacaturas* of all kinds are really " reversed " slurs of this nature, with the last note *tenuto* or otherwise, and with the accent usually on the last note—but not always:

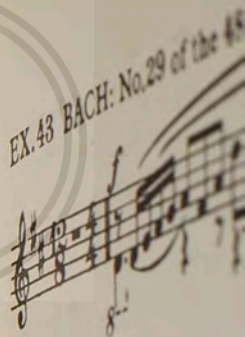
EX. 38



By the way, when learning to execute the rapid acciatura, the following procedure renders things easier: (1), *The* Sound the two notes *together* as at (a) Fig. 39; (2) *accia-* allow the first note to jump up, as at (b); finally *catura.* (3), slightly spread (or roll) the effect, while playing the first or up-jumping note softly, and you thus have your sharp acciatura complete, as at (c)

EX. 39

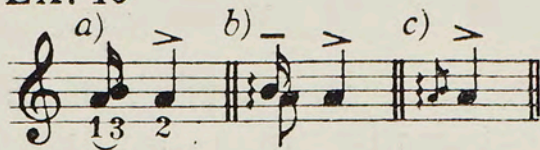




I might also point out that the performance of the rapid *mordent* can easily be mastered on similar lines. In fact, a rapid mordent should be thought of as an *acciaccatura* unbrokenly followed by a repetition of the first note. Thus (a), (b), and (c) Ex. 40:

The
mordent.

EX. 40



An effect often to be met with is a succession of slurs without any break of *legato* between them. While we here have the *tone-leanings* proper to these written slur-couplets, nevertheless we here disregard the usual *shortening of the last note of each slur*. The passage therefore proceeds in unbroken legato until the end of the phrase or strain is reached, while the *tone-inflections* alone of the slurs are given. I will quote again from the first subject of Beethoven's D minor Sonata; and as further illustrations I will play the opening of Brahms's Intermezzo in C sharp minor, Op. 117, and other examples from Bach and Liszt. Notice that we have the *legato* unbroken, in spite of this succession of tone-leanings:

EX. 41 BEETHOVEN: Op. 31, No. 2

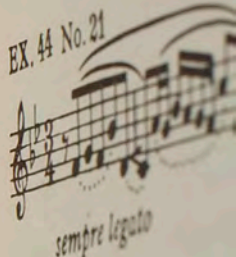


EX. 42 BRAHMS: Op. 117, No. 3
Andante con moto

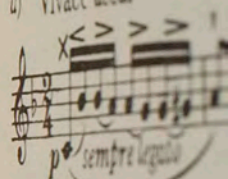


All the notes, except the left hand thumbs, very soft.

These markings are Brahms's own—tonal slurs, but without break in legato.



EX. 46 LISZT: from RHAPSODY
a) Vivace assai

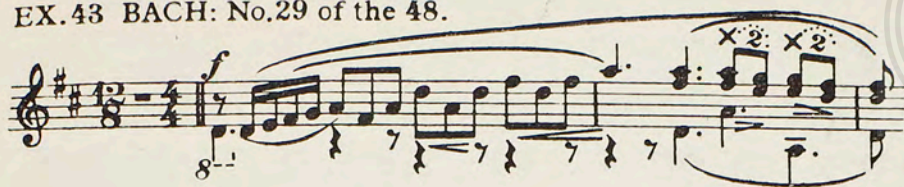


b) FRISKA, from RHAPSODY



Moreover, we may have of a couplet of inflections and text, perhaps on a slur-marked repeated note. Nevertheless, both in the C major Sonata, the second from Schumann's fourth from Schumann's here required is not could wish these slurs of

EX. 43 BACH: No. 29 of the 48.



EX. 44 No. 21



EX. 45 No. 12
sempre legato



EX. 46 LISZT: from RHAPSODY No. 14

a) Vivace assai



b) FRISKA, from RHAPSODY No. 2



Moreover, we may have the true slur-inflections in the form of a couplet of repeated notes. Such slur-inflections are, however, rarely marked in the text, perhaps for no better reason than that such slur-marks might easily be misinterpreted as ties. Nevertheless, this effect is quite often required, both in the ordinary and inverted form of slur.

Slur inflections on a repeated note.

Let me give you some examples of the slur thus applied between two repeated notes. The first from Weber's C major Sonata, the second from Beethoven's Waldstein Sonata, the third from Chopin's G minor Ballade, and the fourth from Schumann's Kinderscenen. True, the treatment here required is not noted in the text, but no musical ear could wish these slurs otherwise. See next page:

EX. 47 WEBER: SONATA in C, Op. 24, ADAGIO

EX. 48 BEETHOVEN: from Op. 53, 'WALDSTEIN' SONATA

EX. 49 CHOPIN: BALLADE G minor

How often is this opening ruined through non-perception of this true slur—with its second chord needing a perfect *pp*—almost a reverberation only!

EX. 50 SCHUMANN: KINDERSCHENKE

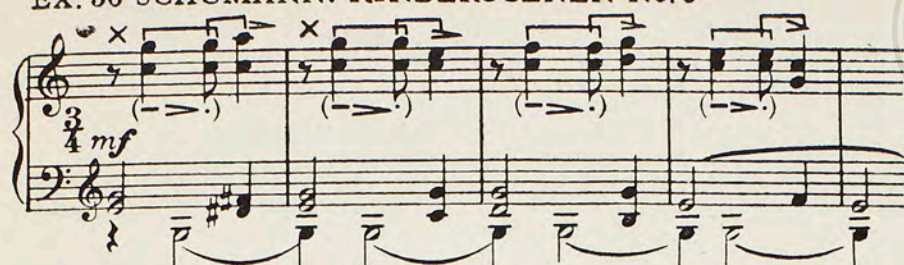
EX. 51 MOZART: FANTASIA

An overlapping of couplets
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Overlapping of
overlapping, one co
couplets. the other beginning
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over notes has the effect th
than they would be without
nections are but slight.

The so-called "Bebung", or
berated" note, ob
The heading of "the m
"Bebung" is a true slur wi
or reverberated
soft and held. Bee
first to apply it. H
note. of his Sonata, Op.
had a new Grand p

Broadwood) with a repetition
tion action has a special leve
of a note without the neces
Beethoven seems to have gra
and applied the effect in
of the slur is here repea
key to rise between the so
eighth of an inch. In this v

EX. 50 SCHUMANN: KINDERSCENEN No. 9



EX. 51 MOZART: FANTASIA

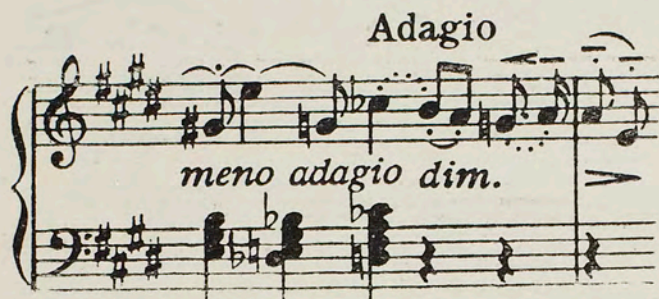
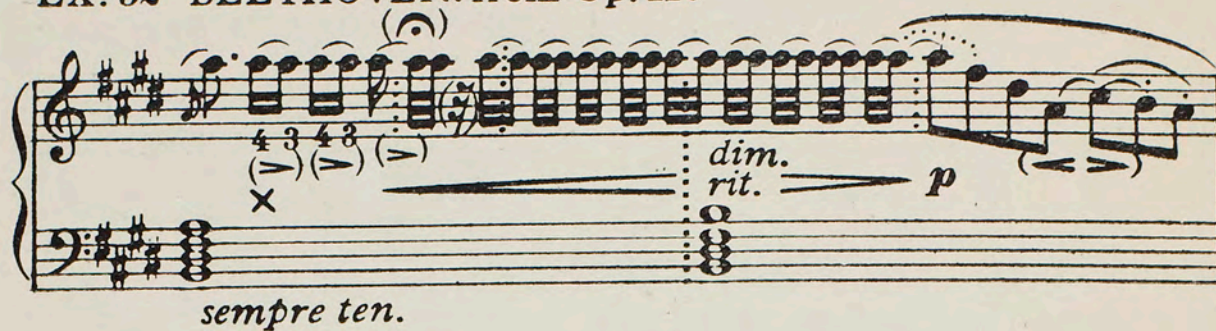


An overlapping of couplets is of quite frequent occurrence. Thus, in several of the last instances, we really here have each time a set of two couplets, overlapping, one couplet leading to the pulse, and the other beginning on the pulse. Also remember that the "portamento" sign $\text{—} \cdot$ or $\text{—} \dots$ placed over notes has the effect that such notes are held *more* than they would be without such marking—the disconnections are but slight.

The so-called "Bebung", or, as one might say, the "reverberated" note, obviously also comes under the heading of "the repeated-note slur". In fact, it "Bebung," is a true slur with the end-note exaggeratedly soft and held. Beethoven seems to have been the first to apply it. He does so in the slow movement of his Sonata, Op. 110. Beethoven, it seems, had had a new Grand presented to him (I believe it was a Broadwood) with a *repetition* action. Remember, the repetition action has a special lever which permits the resounding of a note without the necessity for the key to rise fully. Beethoven seems to have grasped its possibilities immediately, and applied the effect in his Sonata. The second note of the slur is here repeated while hardly allowing the key to rise between the sounds—not more than about an eighth of an inch. In this way you can obtain an extremely

faint repetition—almost like an echo, and the note is then allowed to continue sounding:

EX. 52 BEETHOVEN: from Op. 110



See also Note, p. 4.

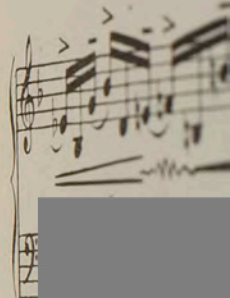
Another characteristic example of the slur on repeated notes is found in Brahms's Clavierstücke, Op. 118, No. 2 the Intermezzo in E minor. Indeed, the almost uncanny mood of this piece may be traced to the very complex and original slur-effect contrasts which make up the theme in its first form—afterwards so much varied. The rhythmical figure from which the subject is constructed consists of no less than *three* different slur-forms! Thus we have to begin with (1) an *inverted slur* in the right hand, the first note staccato, and the second note tenuto. (2) This second note forms the beginning of another form of “inverted” slur, ending with a “kick-off” accent. Meanwhile (3), in the left hand, we have a repeated-note slur, of the ordinary kind—with its softer second note. With such rhythmical complexity the piece is, moreover, quite wrongly barred! What wonder, therefore, that it is so rarely given with its true spirit—almost querulous in its agitation:

EX. 53 BRAHMS: Op. 118, No. 2

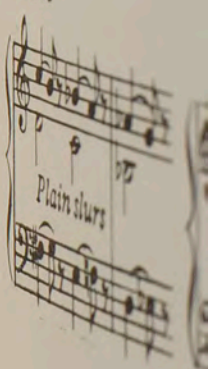


Such almost brain-reeling syncopation, which Brahms also finds in No. 1 of his Intermezzo, we also find in No. 1 of his Intermezzo. With its “inverted” kick-off against an independent syncopation, it is a complex even for Schumann. ever-interesting device:

EX. 54 SCHUMANN: KREISLER



EX. 55



Such almost brain-reeling piling up of syncopation upon syncopation, which Brahms obviously inherited from Schumann, we also find in No. 1 of Schumann's "Kreisleriana". With its "inverted" kick-off slur-rhythm in the right hand against an independent syncopation in the left hand this is complex even for Schumann, prone though he is to use this ever-interesting device:

EX. 54 SCHUMANN: KREISLERIANA

Ausserst bewegt

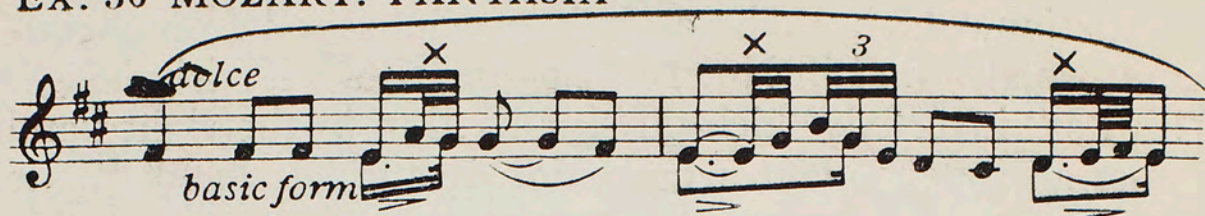


Next we must realize that slurs, besides appearing plain and unadorned as so far considered, are also available in *ornamented* forms. Slurs, when thus ornamented by passing notes, etc., nevertheless still follow precisely the same rules as those of the plain and uncoloured type. By ornamented slur I mean a slur with its resolution more or less disguised by one or more ornamental notes. The forms such ornamentation can take are, of course, legion. Only a few examples must suffice. For instance:

EX. 55



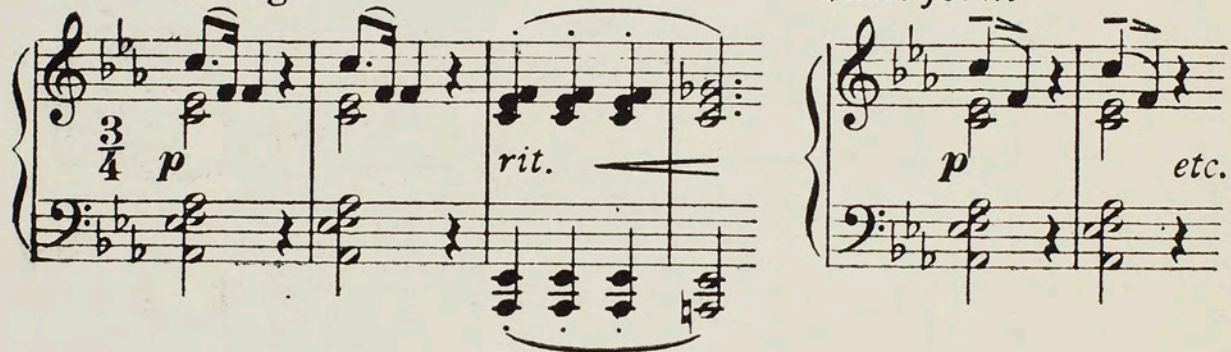
EX. 56 MOZART: FANTASIA



EX. 57



EX. 58 BEETHOVEN: Op. 31
Allegro



EX. 59 BACH: from 48th PRELUDE



EX. 60 BACH: PARTITA in B FLAT

'hidden' and ornamented slur

sempre legato

EX. 61 BEETHOVEN: from Op. 111

basic form:

Adagio

p

etc.

and later:

basic form

cresc. etc.

EX. 62 CHOPIN: NOCTURNE Op. 15, No. 2

rubato.

basic form

basic form

EX. 63 CÉSAR FRANCK: from PRELUDE CHORALE & FUGUE

a)

R.H.

and later on

b)

fff L.H.

* In allusion to the theme of the Fugue, by inversion.

EX. 64 CHOPIN: IMPROMPTU A FLAT

Allegro assai

Such passages as these cannot be played with the requisite musical subtlety unless the underlying simple or *basic* forms of slur are realized, as here indicated. Hence the importance of recognizing these musical facts.

But we must also learn to recognize the needed slur-inflections when, in place of such superabundance of notes, we find the first note altogether absent, and left only to the imagination! Cases of this nature are not so rare as one might at first assume.

The implied slur. Beethoven (and Brahms also) well understood this subtle effect. As instances, let me give you a few bars from Beethoven's "Les Adieux" Sonata, and from his Op. 110:

EX. 65 BEETHOVEN: from Op. 81

Adagio

EX. 66 BEETHOVEN: Op. 110

poco cresc.

dim.

più dim.

Perhaps still more subtle the slur-inflection the text; yet in music. Re one previous slurs are given passage.* But in the whatever appear in the on the performer's music the force of these "hid

EX. 66 BEETHOVEN: Op. 110

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Perhaps still more subtle than these last forms of couplet is the slur-inflection when it is *totally hidden* in the text; yet this is an effect constantly present in music. Really, it is of the same nature as the one previously alluded to, where successions of slurs are given *without any break in the legato* of the passage.* But in the present instance no slur-markings whatever appear in the text; and the composer relies entirely on the performer's musical instinct to ferret out and perceive the force of these "hidden" connections. In short, we may

*See p. 24

have the *decrescendo* tone-inflection of the true slur, or the reverse tonal effect, and also slight modifications of Duration and Time, while the phrase proceeds without any break in the continuity of its legato, on the whole.

In fact, coming to this, the final aspect of my subject, I would strongly urge the reader to realize that this is the most important one of all. In this "hidden" slur, as I will call it, we have an element that weaves its way all through the texture of music. Upon its due recognition and realization depends much of what we call musical sense or perception. The genius, of course, may feel its influence instinctively, and may not need to be taught what his subconsciousness may clearly show him all the time without effort, and of which his reason may indeed be unconscious. Yet for the ordinary, every-day striver towards musical sight and self-expression, and for the teacher, there is no point than can be more helpful musically.

Let us clearly understand that this hidden slur (like other slur-effects) is not to be dragged into blazing daylight. On the contrary, this hidden slur must ever remain one of the subtlest of subtle effects. Here, as everywhere else, we cannot reach music by making "effects", but must always use effects solely to make music. The hidden slur is an influence; it is hardly an "effect" at all. It must be applied so gently that it can only become evident *as such* to the most critically analytical ear. Without being provocative or assertive its influence should be present, but the moment it is allowed to become raucously material, that moment it will kill rather than serve music. The hidden slur is essentially a mental connection—progression—felt to exist between a particular couplet of notes. That is enough, and under no circumstances may one permit oneself the licence of trying to force it upon the listener's attention—except as demonstration during the process of teaching. If one makes sure of recognizing its presence, its expression as an integral part of the phrase will naturally ensue. Its expression does not imply any breaking-up of the smooth flow of a phrase, but, on the contrary, it renders this more convincing, more alive. Obviously, it can only be conveyed to the listener by the subconscious application of one or all of our three possible means of expression—Tone-inflection, Duration-inflection, and perhaps oftenest of all by

*Also see notes under Examples 13 and 28.

Time-inflection,
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As to Illustration
is clearly a case i
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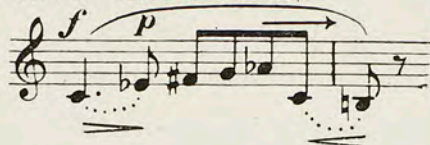
*Note on Rubato.—
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subsequent notes in
balance without di
Moreover, this give
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by the tenseness of th
basic recurrent beats
will assuredly be lost
in their incidence.

Time-inflection, or *Rubato*; yet all must be applied, as I insist, with the keenest, indeed "hidden", subtlety, and in complete subservience to the unbroken flow of the music.*

As to Illustrations: the very opening of our Mozart Fantasia is clearly a case in point; it begins with the tonal-inflection of a true slur, and the first bar finishes with the tonal inflections of two "inverted" slurs. See Example No. 67:

EX. 67 (Hidden Slur)



The rhythm of this little phrase is a movement towards the final B natural—a dramatic ejaculation! Unless the importance of this as it were breathless gasp is felt, the phrase loses its true import.

The *forte* each time presupposes an orchestral *Tutti*, while the little phrase itself obviously is "Strings". Subsequently the variations of it each time lead up to the reiterations of this *f* exclamation of the *Tutti*.

**Note on Rubato.*—Alluding to *Rubato*, there are still some who persistently (or ignorantly?) pervert this term, in spite of all that I, myself, and others have written upon it! Indeed, I gave a whole chapter to its elucidation in my "Musical Interpretation". Let me emphatically repeat, that by *Rubato* I mean *Rubato* in its true significance, and not something quite different. All forms of Time-variation are applied in actual performance, sometimes helpfully, and also sometimes disastrously even by otherwise good artists. But let us be quite clear, that when we use changes of Tempo, or use *accelerandos* or *ritardos*, we are *not* using *Rubato*.

The old definition of the term as a "robbing of time" was not at all inappropriate—for you cannot steal from someone *without depriving him* to the precise extent of your misappropriation! In short, *Rubato* can only mean a precise balancing in the give-and-take of Time-variation. If the two sides do not balance then it is *not rubato*. Instead, it may be either a case of playing completely "out of time", or it may be an actual change of Tempo, or a true *accelerando* or *ritardo*. But in all these cases, instead of a continuously unbroken flow of music, you then have it all chopped up into little bits—alternately hesitating or blurted-out, which more or less irritates the listener, and makes him rather your enemy than your friend!

Also, there can only possibly be *two* basic forms of *Rubato*, which, however, can be combined in never-ending variety. In the first form you first take away time from certain notes and then give this "robbed" time to some other subsequent notes; and in the second form you first over-feed certain notes, and are then compelled to be stingy with other subsequent notes in compensation, so that you may achieve your Tempobalance without disorganizing the continuity of your performance. Moreover, this give-and-take may comprise but few notes, or may comprise a complete phrase, or even a number of phrases welded together by the *tenseness* of the effect caused by this time-swerve; but whether the basic recurrent beats are at short or at *long* intervals of time, continuity will assuredly be lost unless these resummptions are more or less accurate in their incidence.

But you will find (provided you observe things as you go on your musical way) that such examples are innumerable. I will now play you the whole of this Fantasia, and will then give you a number of short excerpts from other works, further exemplifying this matter; and finally a piece of my own—a “Mood-phantasy”,* which, I find, has this “hidden” slur as its main melodic characteristic throughout; the “real” and “hidden” forms alternating both in its first and second subjects, and as this piece has not been played very often I shall take the liberty of playing it all through to you.

(Here were played the illustrations quoted, Nos. 68 to 94.)

In actual performance it is easy to demonstrate how surprisingly great is the influence, musically, of the “hidden” slur; but on paper these illustrations are only too likely to be lamentably misunderstood as a set of mere coarse “lecture illustrations” in place of the etherial undulations of an actual performance. I must beg the reader, therefore, to bear in mind the intended perfect musical smoothness, in spite of what must to the eye seem a truly vandalistic breaking-up of the substance of the music. In fact, the best procedure for the reader here is actually to *play* the passages through (as I do when I illustrate them), first, dead to the influence of this hidden couplet, and then with its vivifying influence exemplified. It should also be noted that these examples of the “hidden” slur for the most part do *not* imply any break in the continuity of the legato, but indicate tone-inflections. In some cases, however, duration-inflections are needed in addition—maybe slight over-legatos (legatissimos) during the slurs, or a *relaxing* or thinning of the legato where they end: Slight *rubato* inflections are also needed in some instances.

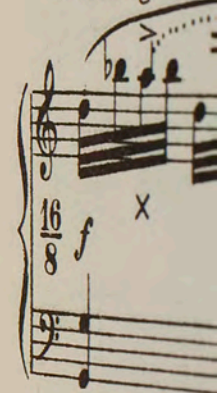
Examples 68–94 which follow are illustrations of the “Hidden Slur”:

* A Mood Phantasy, Op. 27. Joseph Williams.

EX. 68 BEETHO

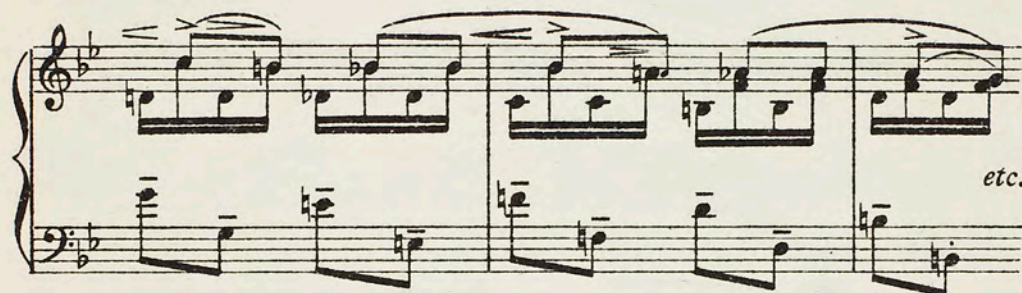


EX. 69 MOZART:
Più Allegro



EX. 68 BEETHOVEN: from FINALE of Op. 26 in E flat

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EX. 69 MOZART: FANTASIA
Più Allegro



EX. 70 BACH: PRELUDE No. 6 (48)

(poco ten.)

dolce

EX. 71 BACH: 48

EX. 72 BACH: G

EX. 73 GAVOTT

EX. 74 BACH: G

EX. 71 BACH: 48th FUGUE

EX. 72 BACH: GAVOTTE I from SUITE III

EX. 73 GAVOTTE II from same Suite

EX. 74 BACH: GIGUE from FRENCH SUITE in G

EX. 75 BACH: PRELUDE No. 22

Con mesta

C pp

* Only a slight lightening of the legato here.

EX. 76 BACH: ITALIAN CONCERTO

Andante

forte

$\frac{3}{4}$

EX. 77 RAVEL: SONATINE (Menuet)

p

etc.

EX. 78 ARNOLD B.

C p

* Chester & Co.

mf

EX. 79 JOHN IREL

a)

$\frac{3}{4}$ p cantabile
Allegretto

* Augener & Co.

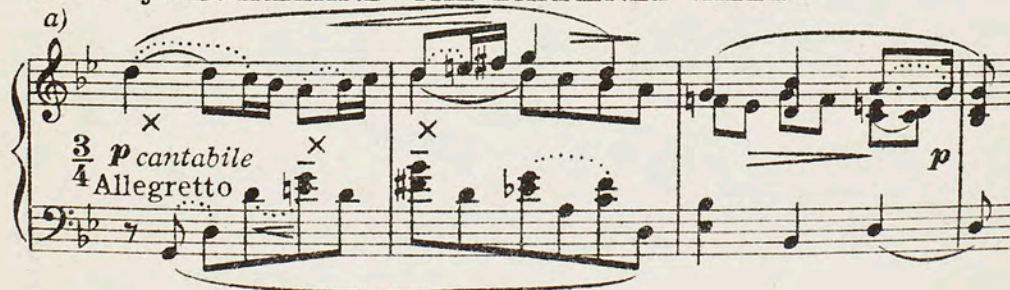
EX. 78 ARNOLD BAX: DREAM IN EXILE*



* Chester & Co.



EX. 79 JOHN IRELAND: THE DARKENED VALLEY*



* Augener & Co.

b) also later from same:
all one phrase!

EX.80 DÉBUSSY: REFLETS DANS L'EAU

EX.81 SCHUMANN

EX.82 SCHUMANN

EX.83 SCHUMANN
ALBUM, Op.

EX.85 SCHUMAN

EX.86 CHOPIN: E

EX.81 SCHUMANN: VALSE NOBLE from CARNIVAL

col. Red.

simile

EX.82 SCHUMANN: ROMANCE from FASCHINGSCHWANK

a) This last forms also a good illustration of the 'ornamented' slur.

EX.83 SCHUMANN: JUGEND ALBUM, Op. 68, No. 15

EX.84 ERINNERUNG, No. 28

EX.85 SCHUMANN: No. 1 from Op. 68

EX.86 CHOPIN: ETUDE in A FLAT

2/4 p simile

EX. 87 CHOPIN: BALLADE, Op. 38

$\frac{6}{8}$ *sotto voce* (rubato: rit. - - accel - - -)

poco cantando

EX. 88 CHOPIN: STUDY in E, Op. 10

Lento *p dolce* (poco rubato)

Codetta (p)

EX. 89 from BALLADE in F minor, Op. 52

a) Andante con moto

$\frac{6}{8}$ *mezza voce*

col Red.

Also later from the sa
cantabile

$\frac{6}{8}$ *f*

(cresc.)

EX. 90 NICOLAI M
Allegro

$\frac{6}{8}$ *pp*

$\frac{6}{8}$

Also later from the same work:

b) *cantabile*

6/8 *f*

This musical system shows the first four measures of a piano piece in 6/8 time, marked *f* (forte). The key signature has two flats (B-flat and E-flat). The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady eighth-note accompaniment.

(cresc.) *(dim.)*

This system contains measures 5 through 8. It includes dynamic markings for *(cresc.)* (crescendo) and *(dim.)* (diminuendo). The musical texture continues with the same melodic and accompanimental patterns as the previous system.

EX. 90 NICOLAI MEDTNER: TRAGÉDIE-FRAGMENT Op. 7 No. 3

Allegro

6/8 *pp* *ten.*

This system shows the first four measures of 'Tragédie-Fragment' in 6/8 time, marked *pp* (pianissimo). The key signature has two flats. The right hand has a melodic line with a crescendo leading to a *ten.* (tension) marking. The left hand has a rhythmic accompaniment of eighth notes.

This system contains measures 5 through 8 of the 'Tragédie-Fragment'. It continues the melodic and accompanimental themes established in the first system, with various articulations and phrasing marks.

EX. 91 Also later on from the same work:

simile

pp cresc.

stacc.

leg.

cresc.

sf

EX. 92 RACHMANINOFF: Op. 32, No. 5 (Preludes)

hidden slur

C p legato

5

5

The ::: is meant to express super-legato.

dolce

3

3

EX. 93 Scriabine: from SONATA No. 4, Op. 30

Andante con voglia

5

6/8

2/2: rubato

X Without this 'hidden' slur, the phrase has no meaning.

EX.94 TOBIAS MATTHAY: A MOOD - PHANTASY, Op.27

a) Quite slowly but intensely

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(rit. - - - accel) *mf* *(rit. - - - accel)* *dim.*
Rubato

unbato *pp* *legg.*

mf *rubato* *sf* *legg.* *pp* *L.H.* *R.*

EX. 95 b)

Also later on from same work:

Two systems of musical notation in G major (one sharp). The first system is marked *pp* and features a treble staff with a triplet of eighth notes (marked 143) and a bass staff with a triplet of eighth notes. The second system is marked *cresc.* and continues the melodic and harmonic development with similar triplet figures.

EX. 96 c) (Still later on)

hidden and ornamented slur

Two systems of musical notation in G major. The first system is marked *accel. e cresc.* and features a treble staff with a triplet of eighth notes (marked 3) and a bass staff with a triplet of eighth notes. The second system is marked *Vivo* and features a treble staff with a triplet of eighth notes (marked 3) and a bass staff with a triplet of eighth notes. The notation includes various ornaments and slurs, and the piece concludes with a *f* (forte) dynamic.

In one sense, certainly, phrase for phrase for lapping in my latest of "a such Obvious movement

particular place in p surely, in this sense. In fact, in the end momentary exaggera that should be felt to notes of every music

EX. 95.



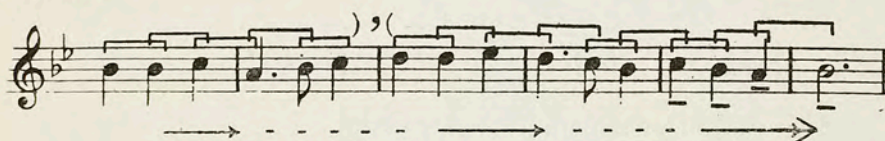
(The lecturer here dem connection which exists notes of a phrase, when and not as mere meaning

With this, we will slur-cou tialities, Coda. just as

however small, hum may seem at first gl well repay investig interest, beauty, and but take the troub musical. Here we fin I maintain should be the student, and the ready to analyse ev continuity and mus lectually. For it is o subconsciously give enjoy anything, or c

In one sense, certainly, *every* two successive notes of a phrase form a couplet of notes—each one overlapping into the next! I have elsewhere stated, as my latest definition of “Melody,” that it consists of “a succession of *intervals* shaped by Rhythm”. Obviously this implies a sense of connection, movement, and, indeed, *transition* from each particular place in pitch and rhythm to each next place; and surely, in this sense, every two notes indeed form a couplet! In fact, in the end we realize that “the slur” is but a momentary exaggeration, as it were, of the progressional sense that should be felt to exist between every two of the successive notes of every musical phrase: Thus:

EX. 95.



(The lecturer here demonstrated at the Pianoforte the feeling of inter-connection which exists—the transition—between every two successive notes of a phrase, when such are really appreciated as a musical existence and not as mere meaningless “notes”.)

With this, we will take leave of our friend and helpmate, the slur-couplet. From this discussion of its potentialities, we must once again realize that in Art, just as in Nature herself, there is nothing, however small, humble, insignificant, or even trivial (as it may seem at first glance to the unobservant), which does not well repay investigation, and is then found to be full of interest, beauty, and instruction; that is, provided we will but take the trouble really to observe and notice things musical. Here we find yet another argument in favour of what I maintain should be the ever-present attitude of the teacher, the student, and the artist—that attitude of being ever alertly ready to *analyse* everything, while never losing sight of its continuity and *musical* significance, emotionally and intellectually. For it is only by means of analysis (consciously or subconsciously given) that we are able to learn anything, enjoy anything, or create anything artistically.

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